



**UNIVERSITY  
CENTRE**  
SOUTH DEVON



**UNIVERSITY OF  
PLYMOUTH**

# **PROGRAMME QUALITY HANDBOOK 2020-2021**

## **FdA Film and Photography**

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## 1. Welcome and Introduction to FdA Film and Photography.

Welcome to the Foundation Degree in Film and Photography.

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.

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:

- Your Institution & University Student Handbook which contains student support based information on issues such as finance and studying at HE
  - o Available in University News & Information on Moodle.
- Plymouth University's Student Handbook
  - o available at:  
<https://www.plymouth.ac.uk/your-university/governance/student-handbook>

## 1.1. Programme Management

**Programme Manager** - Chris Matthews BA (Hons) – Prior to entering teaching Chris studied Digital Screen Arts at Farnham (University of the Creative Arts) and worked in the Film Industry before returning to Devon. Chris is about to start an MA in Photography. Chris continues to indulge in his passion for Photography and submits images to Getty Images. Chris is also Programme Coordinator for Digital Media at the College.

**HE Lead** - Lynne Andrews – BA (Hons) MA – Lynne studied Media with Art and Design at Plymouth University and Media and Communications at Goldsmiths, University of London. Lynne has experience of freelance work in Video, Print Design and Layout and a short time in Prop Making. Lynne’s specialist area is in theoretical perspectives in Art, Design and Media, also Education.

## 1.2. Personal Tutor

Personal tutors are designated as a sustained and first point of reference for individual students on personal, domestic or academic matters; detailed information will be available in your teaching, learning and assessment handbooks.

**Chris Matthews** is the Personal Tutor for Film and Photography.  
Contact: Tel - 01803 540483. Email - [Christophermatthews@southdevon.ac.uk](mailto:Christophermatthews@southdevon.ac.uk)

Further information about personal tutoring at UCSD can be found by following this link to the [Student Development](#) policy.

## 1.3. Module Leaders

Chris Matthews – as above

Lynne Andrews – as above

Alex Small BA (Hons) – Alex has a great deal experience of working in the Film Industry and has a wealth of technical knowledge. As well as teaching on the modules in Film and Photography Alex gives support and expertise to the department as a Trainer Facilitator.

Ekow Essiful BA (Hons) – Studied Time Based Media at UWE. Ekow’s specialist area is Multimedia Production (Digital Skills), particularly Interactive and Sound. Prior to entering teaching Ekow worked as a Freelance 3D Modeller and Animator specialising in CAD, also in Web Design and Development.

Kelly Bryant – BA (Hons) Prior to entering teaching Kelly has extensive experience of working on a range of professional projects. She has worked within the industry as a Camera Operator, Director and Producer. She is also trained as a dancer and actor.

Darren Bird – BA (Hons) – Studied Media at Leicester De Montfort University. He has also completed his Teacher Training qualifications for both Secondary and Post Compulsory education. Darren has taught Media in Secondary, Further and Higher Education. Darren is also a Lead Teaching and Learning Coach at South Devon College and as well as a passion for all things Media he is committed to supporting excellence in teaching and learning.

Gareth Day – BA (Hons) MRes Digital Art & Technology – Gareth is the Section Head for Digital Media Art and Design and therefore oversees all of the HE and FE programmes. Gareth continued to work as a Freelance Developer and has a keen interest in innovation and digital technologies.

#### **Stage 4**

SOUND1516 Developing Collaborative Practice - Chris Matthews/Kelly Bryant  
SOUND1517 Digital Tools: Software, Systems and Applications – Ekow Essiful  
SOUND1518 Introductory Skills (Film and Photography) - Kelly Bryant/Jon Lee  
SOUND1519 Documentary – Chris Matthews  
SOUND1520 Narrative – Chris Matthews  
SOUND1521 Understanding Contextual Referencing – Darren Bird

#### **Stage 5 (enrolled prior to Sept 2020)**

SOUND2279 Producing and Directing for screen – Kelly Bryant  
SOUND2280 Portraiture - Chris Matthews  
SOUND2281 Experimental Media - Chris Matthews  
SOUND2282 Professional Practice – Lynne Andrews  
SOUND2283 Negotiated research – TBC  
SOUND2284 Exhibition and Audiences – TBC

### **1.4. Course Contact List**

Chris Matthews	Email: <a href="mailto:Christopher.matthews@southdevon.ac.uk">Christopher.matthews@southdevon.ac.uk</a>
Kelly Bryant	Email: <a href="mailto:Kelly.bryant@southdevon.ac.uk">Kelly.bryant@southdevon.ac.uk</a>
Alex Small	Email: <a href="mailto:Alex.small@southdevon.ac.uk">Alex.small@southdevon.ac.uk</a>
Ekow Essiful	Email: <a href="mailto:Essiful@southdevon.ac.uk">Essiful@southdevon.ac.uk</a>
Darren Bird	Email: <a href="mailto:Darrenbird@southdevon.ac.uk">Darrenbird@southdevon.ac.uk</a>
Lynne Andrews	Email: <a href="mailto:Lynne.andrews@southdevon.ac.uk">Lynne.andrews@southdevon.ac.uk</a>
Gareth Day	Email: <a href="mailto:Gday@southdevon.ac.uk">Gday@southdevon.ac.uk</a>

**Technicians & Equipment (Photography and Art):** David Cartwright

Email: [davidcartwright@southdevon.ac.uk](mailto:davidcartwright@southdevon.ac.uk)

**HE Support and Wellbeing Team:** 01803 540547

Email: [HEWellbeing@southdevon.ac.uk](mailto:HEWellbeing@southdevon.ac.uk)

**Learning Technologies and Resources:** Alexandra Barton– 01803 540641

Email: [Alexandrabarton@southdevon.ac.uk](mailto:Alexandrabarton@southdevon.ac.uk)

**HE Faculty Office:** 01803 540788

Email: [University@southdevon.ac.uk](mailto:University@southdevon.ac.uk)

**HE Student Support Hub:** 01803 540788

Email: [HEStudy@southdevon.ac.uk](mailto:HEStudy@southdevon.ac.uk)

## 1.5. Preparing for your programme

At UCSD, we understand that degree level study is a big step up from previous studies. To help prepare you for the degree we recommend engaging with preparatory activities. Each year UCSD organise step up to HE workshops, with a focus on supporting you to develop your research and writing skills, alongside academic techniques. For more information on the workshops and resources available, please visit our website: <https://www.ucsd.ac.uk/the-first-year-at-university/>.

The Student Support Hub is available throughout the duration of your programme and offers a range of services, acting as a first port of call for academic, study, wellbeing, disability, fees/funding, employability and progression support. When progressing to the next level of study of your higher education, there are also workshops and activities available to support you with progressing your graduate skills.

Preparatory reading is a great way to develop your knowledge and skills to be ready for the next level of study in higher education. Please see below some recommended reading to undertake prior to the start of your course:

### Preparatory Reading

Recommended books/ebooks:

Brown, B. (2002 & 2011) *Cinematography: Theory and Practice*. Focal Press

Baldwin, J & Roberts, L. (2006) *Visual Communication: From Theory to Practice*.  
Worthing AVA (UK)

Burns, T & Sinfield S. (2012 & 2016) *Essential Study Skills: The complete guide to success at University*. Essential Study Skills

Lister, M et al (2009) *New Media: A Critical Introduction*. USA & Canada Routledge

Open access Journal articles:

A large range of Journals and Magazines are available via the Learning Resource Centre and University of Plymouth and you will be directed to these by your module leaders.

Other materials:

Your tutors will direct you to a range of resources to support your study. These can be found on Moodle.

## 1.6. COVID19 Programme Planning

<b>Covid 19 programme Planning</b>	
General approach being undertaken	<p>We will follow government advice on social distancing and personal safety to ensure a 'Covid secure' working and learning environment.</p> <p>We know that we all may need to adapt if Covid conditions change. We will continue to provide a high quality learning experience utilising technology solutions as may be required.</p> <p>We will continue to update our dedicated <a href="#">Covid 19 webpage</a> if and when circumstances change. We encourage all new and returning students to review this page to better understand the approach we are taking.</p>
Programme Teaching and Learning changes being undertaken	<p>In the event another COVID outbreak affecting the UCSD. We will continue to deliver content via Microsoft Teams platform as per the usual timetable of modules.</p> <p>Practical elements of the course may be affected and where possible students will be supported to access software will be supported online with teaching and learning through a range of resources.</p>
Programme Assessment changes being undertaken	<p>In the event another COVID outbreak affecting the UCSD. There are elements of the programme assessment e.g. practical outcomes that may be required to be adapted to suit the COVID conditions. Students will be advised of any adaptations at the earliest opportunity.</p>

## 2. Programme Specification

<b>Awarding Institution:</b>	University of Plymouth
<b>Teaching Institution:</b>	South Devon College
<b>Accrediting Body:</b>	Plymouth University
<b>Language of Study:</b>	English <sup>1</sup>
<b>Mode of Study:</b>	Full Time/Part Time
<b>Final Award:</b>	FdA Film and Photography
<b>Intermediate Award:</b>	N/A
<b>Programme Title:</b>	Film and Photography
<b>UCAS Code:</b>	28P3
<b>JACS Code:</b>	W600
<b>Benchmarks:</b>	QAA FDQB Foundation Degree Qualification Benchmark (2010) QAA Subject Benchmark: Communication, Media, Film and Cultural Studies (2008)
<b>Date of Programme Approval:</b>	29/04/2014
<b>Date of Programme Re-Approval:</b>	06/2020

### 2.2 Brief Description of the Programme

The following is the definitive, approved description of this programme that both clarifies this programmes position within South Devon College and Plymouth University's respective portfolios and provides material that may be directly used for promotion of the programme.

The Film and Photography Foundation Degree is a rationalisation of the previously successful Creative Digital Media Degree at South Devon College. The Creative Digital Media degree originally had three distinct pathways, of which Film and Photography regularly recruited well. We are proposing to de-couple the "Interactive pathway" from the degree to create a new programme and run the two lens based media pathways together due to the recognisable technical and aesthetic synergy. This would allow for fruitful co-teaching in these lens based disciplines, which share common techniques and theoretical underpinning.

Lecturers from different visual disciplines and with different research experiences will contribute to the delivery of the programme using a variety of different teaching methods and approaches. The emphasis will be on technical competences, including digital applications, and creativity. Critical analysis of the students' own work and the work of other practitioners will be crucial.

The Degree will deliver both summative and formative assessment which will be innovative in approach and will seek to embrace both traditional processes and new technologies. Delivery mechanisms such as social media and E-Learning will be utilised alongside lectures and workshops, thus equipping the student with skills that will benefit them in the vocational world as well as preparing them for a potential third year at Plymouth University.

The Degree will feature opportunities for work experience and work within the community and outline a broad range of career opportunities for learners. This would include traditional job opportunities in the industry as well as those opportunities that have arisen with recent advances in digital technologies. Stress will be placed on the rise of the internet as a means of exhibiting work and as a provider of working opportunities.

It is hoped that students will continue to be afforded opportunities for work placements and live briefs from industry contacts and the regional community, as was the case with the previous programme.

## **Programme Aims**

The programme will deliver:

1. An integrated framework of technical and critical vocabulary; practical skills; and critical thinking demanded by their multi-disciplined mode of employment and seek to make interconnections between these practical and theoretical fields and those of industry and commerce.
2. Development of student's abilities in production, criticism and analysis of moving and still image, utilising research skills to prepare them for potential progression to the final year of an honours degree and employment.
3. The transferable skills needed for entry into the professional environment by the inclusion of work related and work based learning.
4. Encouragement and support of students as they develop specific practical and technical/digital skills, whilst enabling aesthetic experimentation.
5. Students with a qualification that will allow progression to an honours degree programme in Media and/or Photography and to develop the underpinning skills required for students to become independent learners and practitioners in the creative sector.
6. An environment that enhances creativity and experimentation that is underpinned by theoretical knowledge and practical skills, supported by industry standards.

## **Programme Intended Learning Outcomes (ILO)**

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

1. The student will be able to demonstrate knowledge and critical understanding of concepts and issues relating to moving and still image making and the needs of industry.
2. The student will be able to produce, analyse and critically evaluate image based material to commercial standards.
3. The student will be able to synthesise ideas and information in an appropriate visual formats utilising a range of technical skills.
4. The student will be able to communicate information and concepts effectively in a manner appropriate to the discipline to differing audiences.
5. The student will be able to evaluate their own learning and production techniques through reflections on their own practice.
6. The student will be able to critically evaluate the appropriateness of different approaches to solving problems in the field of image production.

## **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:<sup>2</sup>

- The Degree offers the study of photography/film with a vocational leaning
- The Degree will encompass a range of approaches and technologies, both digital and non-digital.
- The Degree will assess students by way of live briefs wherever possible.
- The degree will allow for work across a range of genres and styles, with increasing specialisation as the course progresses.
- The Degree will deliver both summative and formative assessment which will be innovative in approach and will seek to embrace new technologies such as social media and E-Learning thus equipping the student with skills that will benefit them in the vocational world.

Students will benefit from:

- A range of excellent facilities for image production
- Well qualified, practicing staff.
- Industry standard software and equipment
- Film making and photography residential
- Flexible progression paths to additional higher education programmes.
- Partnership with Plymouth University provides access to a broad range of additional learning resources and academic and professional integration and validation.

## **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 = 20

## **Progression Route(s)**

Approved 'progression route(s)' are those where successful achievement in this programme enables direct alignment to join a stage of another programme. This is

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an approach employed primarily for Foundation Degree students to 'top-up' to complete a Bachelor degree, but may be employed for other award types. This is in part an automated admissions criterion and therefore progression may be impacted on by availability of a position on the progression award; however progression opportunity, if not available in the first year of application, is guaranteed within 3-years.

Progression arrangements with institutions other than Plymouth University carry an increased element of risk. It is necessary for the delivering partner institution to obtain formal agreement from that institution to guarantee progression for existing students on the programme. For progression to Plymouth University, should there be the need to withdraw the progression route programme(s) then either this will be delayed to provide progression or appropriate solutions will be found. This arrangement is guaranteed for existing students that complete their programme of study with no suspensions or repeat years and who wish to progress immediately to the University.

Students who successfully pass the Foundation Degree may progress to one of the following:

Level 6 BA (Hons) Creative  
Level 6 BA (Hons) Filmmaking  
Level 6 BA (Hons) Photography

The contribution of marks from prior levels of study to the progression award is governed by University regulations.

## Admissions Criteria

Qualification(s) Required for Entry to this Programme:	Details:
<b>Level 2:</b> - <b>Key Skills requirement / Higher Level Diploma:</b> and/or - <b>GCSEs at Level 4 or above:</b>	N/A  GCSE Maths and English
<b>Level 3: at least one of the following:</b> - <b>A Levels required to meet AS/A2/UCAS Points Tariff:</b> Click here to enter text. - <b>Advanced Level Diploma:</b> - <b>BTEC National Certificate/Diploma:</b> - <b>HNC/D:</b> - <b>VDA: AGNVQ, AVCE, AVS:</b> - <b>Access to HE or Year 0 provision:</b> - <b>International Baccalaureate:</b> - <b>Irish / Scottish Highers / Advanced Highers:</b>	48 UCAS Points  N/A 48 UCAS Points  N/A N/A Art or Media based Pathway 26  48 UCAS points
<b>Work Experience:</b>	Any related work experience will be beneficial
<b>Other non-standard awards or experiences:</b>	Portfolio Media course at SDC
<b>APEL / APCL<sup>3</sup> possibilities:</b>	All Accreditation of Prior Credited Learning and Accreditation of Prior Experiential Learning arrangements will be dealt with on an individual basis in line with South Devon College and Plymouth University Regulations.
<b>Interview / Portfolio requirements:</b>	Portfolio interviews MAY be required by the admissions tutor <sup>4</sup> .
<b>Independent Safeguarding Agency (ISA) / Criminal Record Bureau (CRB) clearance required:</b>	No

## Academic Standards and Quality Enhancement

The Programme Manager and their Programme Committee will follow Plymouth University'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 Plymouth University'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.

**Additional stakeholders specific to this programme:** Students, graduates, Plymouth University

**Programme Structure – The following structures are applicable for students enrolling on 2020-21 entry**

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.

<b>FHEQ Level: 4 For: Film and Photography</b>				
<b>F/T Route Year<sup>5</sup></b>	<b>P/T Route Year</b>	<b>Core or Option Module</b>	<b>Credits</b>	<b>Module</b>
1	P/T year 2	Core	20	SOUD1516 Developing Collaborative Practice
1	P/T year 1	Core	20	SOUD1517 Digital Tools: Software, Systems and Applications
1	P/T year 1	Core	20	SOUD1518 Introductory Skills (Film and Photography)
1	P/T year 1	Core	20	SOUD1519 Documentary
1	P/T year 2	Core	20	SOUD1520 Narrative
1	P/T year 1	Core	20	SOUD1521 Understanding Contextual Referencing

FHEQ Level: 5 For: Film and Photography				
F/T Route Year	P/T Route Year	Core or Option Module	Credits	Module
2	P/T year 2	Core	20	SOUND2472 Producing and Directing for screen
2	P/T year 3	Core	20	SOUND2473 Negotiated research
2	P/T year 3	Core	20	SOUND2474 Professional Engagement
2	P/T year 3	Core	40	SOUND2475 Final Major Project
2	P/T year 2	Core	20	SOUND2476 Portraiture

**Programme Structure – The following stage 5 structure is applicable for students who enrolled on the programme in 2019-20**

FHEQ Level: 5 For: Film and Photography				
F/T Route Year	P/T Route Year	Core or Option Module	Credits	Module
2	P/T year 3	Core	20	SOUND2279 Producing and Directing for screen
2	P/T year 2	Core	20	SOUND2280 Portraiture
2	P/T year 3	Core	20	SOUND2281 Experimental Media
2	P/T year 2	Core	20	SOUND2282

				Professional Practice
2	P/T year 3	Core	20	SOUD2283 Negotiated research
2	P/T year 3	Core	20	SOUD2284 Exhibition and Audiences

**PS13. Exposition and Mapping of Learning Outcomes, Teaching & Learning and Assessment**

<b>Level: 4</b>					
<b>Definitions of Graduate Attributes and Skills Relevant to this Programme</b>	<b>Teaching and Learning Strategy / Methods</b>	<b>Prog Aims</b>	<b>Prog intended Learning Outcomes</b>	<b>Range of Assessments</b>	<b>Related <u>Core</u> Modules</b>
<p><b>Knowledge / Understanding:</b> 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 and cultural studies Benchmarks 4.1, 4.2, 4.4</p> <p>By the end of this level of this programme the students will be able to demonstrate for: A threshold pass: 40%</p>	<p>Primary: Lectures, Seminars, Tutorials, Guided Independent Study.<sup>6</sup> Secondary/Supplementary: External Visits</p>	1,2,6	1,2,3,6	Presentations, portfolio, seminars, critiques, reports, reviews, blogs, practical bodies of work	SOUD1516 SOUD1517 SOUD1518 SOUD1519 SOUD1520 SOUD1521
An exposition for embedding Knowledge and Understanding through Teaching & Learning and Assessment at this level of the programme:					
<b>Cognitive and Intellectual Skills:</b>					

<sup>6</sup> List strategy/methods (i.e. lecs, tuts, guided ind study etc)

<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 and cultural studies Benchmarks 4.5, 5.2, 5.3 By the end of this level of this programme the students will be able to demonstrate for: A threshold pass: 40%.</p>	<p>Primary: Lectures, Seminars, Tutorials, Guided Independent Study Secondary/Supplementar y: External Visits</p>	<p>1,2,5</p>	<p>1,2,4,5,6</p>	<p>Presentations, portfolio, seminars, critiques, reports, reviews, blogs, practical bodies of work</p>	<p>SOUD1516 SOUD1517 SOUD1518 SOUD1519 SOUD1520 SOUD1521</p>
<p>An exposition for embedding Cognitive and Intellectual Skills through Teaching &amp; Learning and Assessment at this level of the programme:</p>					
<p><b>Key Transferable Skills:</b> 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 and cultural studies Benchmarks 6.1 By the end of this level of this programme the students will be able to demonstrate for: A threshold pass: 40%</p>	<p>Primary: Lectures, Seminars, Tutorials, Guided Independent Study. Secondary/Supplementar y:</p>	<p>3,5</p>	<p>4, 5</p>	<p>Presentations, portfolio, seminars, critiques, reports, reviews, blogs, practical bodies of work</p>	<p>SOUD1516 SOUD1517 SOUD1518 SOUD1519 SOUD1520 SOUD1521</p>

	External Visits				
An exposition for embedding Key Transferable Skills through Teaching & Learning and Assessment at this level of the programme:					
<p><b>Employment Related Skills:</b> 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 and cultural studies Benchmarks 5.4, 5.6 By the end of this level of this programme the students will be able to demonstrate for: A threshold pass: 40%</p>	<p>Primary: Lectures, Seminars, Tutorials, Guided Independent Study. Secondary/Supplementar y: External Visits</p>	1,2,3,5, 6	1, 2, 4	<p>Presentations, portfolio, seminars, critiques, reports, reviews, blogs, practical bodies of work</p>	<p>SOUD1516 SOUD1517 SOUD1518 SOUD1519 SOUD1520 SOUD1521</p>
An exposition for embedding Employment Related Skills through Teaching & Learning and Assessment at this level of the programme:					
<p><b>Practical Skills:</b> 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 and cultural studies Benchmarks 4.3, 5.4, 6.1 By the end of this level of this programme the students will be able to demonstrate for: A threshold pass: 40%.</p>	<p>Primary: Lectures, Seminars, Tutorials, Guided Independent Study.</p>	1,2,4,6	2,3	<p>Presentations, portfolio, seminars, critiques, reports, reviews, blogs,</p>	<p>SOUD1516 SOUD1517 SOUD1518 SOUD1519</p>

	Secondary/Supplementary: External Visits			practical bodies of work	SOUD1520 SOUD1521
An exposition for embedding Practical Skills through Teaching & Learning and Assessment at this level of the programme:					
<b>Level: 5</b>					
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</u> Modules
<p><b>Knowledge / Understanding:</b> 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 and cultural studies Benchmarks 4.1, 4.2, 4.4</p> <p>By the end of this level of this programme the students will be able to demonstrate for: A threshold pass: 40%</p>	<p>Primary: Lectures, Seminars, Tutorials, Guided Independent Study.<sup>7</sup> Secondary/Supplementary: External Visits</p>	1,2,6	1,2,3,5,6	Presentations, portfolio, seminars, critiques, reports, reviews, blogs, practical bodies of work.	SOUD2281 SOUD2282 SOUD2280 SOUD2283 SOUD2284
An exposition for embedding Knowledge and Understanding through Teaching & Learning and Assessment at this level of the programme:					
<b>Cognitive and Intellectual Skills:</b>					

<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 and cultural studies Benchmarks 4.5, 5.2, 5.3, By the end of this level of this programme the students will be able to demonstrate for: A threshold pass: 40%</p>	<p>Primary: Lectures, Seminars, Tutorials, Guided Independent Study. Secondary/Supplementar y: External Visits</p>	<p>1,2,5,6</p>	<p>1,2,5</p>	<p>Presentations, portfolio, seminars, critiques, reports, reviews, blogs, practical bodies of work</p>	<p>SOUD2279 SOUD2280 SOUD2281 SOUD2283</p>
<p>An exposition for embedding Cognitive and Intellectual Skills through Teaching &amp; Learning and Assessment at this level of the programme:</p>					
<p><b>Key Transferable Skills:</b> 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 and cultural studies Benchmarks 6.1 By the end of this level of this programme the students will be able to demonstrate for: A threshold pass: 40%</p>	<p>Primary: Lectures, Seminars, Tutorials, Guided Independent Study. Secondary/Supplementar y:</p>	<p>3, 5</p>	<p>2,3,4</p>	<p>Presentations, portfolio, seminars, critiques, reports, reviews, blogs, practical bodies of work</p>	<p>SOUD2279 SOUD2282 SOUD2284</p>

	External Visits				
An exposition for embedding Key Transferable Skills through Teaching & Learning and Assessment at this level of the programme:					
<p><b>Employment Related Skills:</b> 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 and cultural studies Benchmarks 4.1, 4.3, 5.4, 6.1, By the end of this level of this programme the students will be able to demonstrate for: A threshold pass: 40%</p>	<p>Primary: Lectures, Seminars, Tutorials, Guided Independent Study. Secondary/Supplementar y: External Visits</p>	1,2,3,5,6	1,2,4	<p>Presentations, portfolio, seminars, critiques, reports, reviews, blogs, practical bodies of work</p>	<p>SOUND2279 SOUND2280 SOUND2282 SOUND2284</p>
An exposition for embedding Employment Related Skills through Teaching & Learning and Assessment at this level of the programme:					
<p><b>Practical Skills:</b> 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 and cultural studies Benchmarks 4.3, 5.4, 5.5 By the end of this level of this programme the students will be able to demonstrate for: A threshold pass: 40%</p>	<p>Primary: Lectures, Seminars, Tutorials, Guided Independent Study.</p>	1,2,4,6	2,3	<p>Presentations, portfolio, seminars, critiques, reports, reviews, blogs,</p>	<p>SOUND2279 SOUND2280 SOUND2281 SOUND2282</p>

	Secondary/Supplementary: External Visits		practical bodies of work	SOUND2284
An exposition for embedding Practical Skills through Teaching & Learning and Assessment at this level of the programme:				

### PS.14 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:

FHEQ level: 4				
WBL Activity	Prog Intended LO	Related Modules	Assessed LO	Range of Assessments
Collaborating with others to complete live or simulated project under supervision	8.1.1, 8.1.2 8.2.1, 8.2.3, 8.5.3 8.3.1, 8.3.2, 8.3.3 8.4.1, 8.4.2, 8.4.3, 8.4.4 8.5.2	SOUND1516	LO1 Articulate ideas and present these in visual, oral and written forms in a professional context LO2 Employ professional approaches, communicating and collaborating with others when working to a brief. LO3 Coordinate and manage a creative project	Pitching collaborative ideas  Creating a body of work and presenting outcomes

			LO4 Record and evaluate own practice	
Students access supervised directed opportunities to assist with live projects	8.1.1, 8.1.3, 8.1.4 8.2.1, 8.2.3, 8.2.4, 8.3.1, 8.3.2 8.4.4, 8.5.1,8.5.3, 8.5.4	SOUND1518	LO1 Demonstrate competent skills necessary for successful camera work with current and appropriate industry standard equipment. LO2 Produce work showing capability in operational aspects of media production technologies, systems, techniques and professional practices. LO3 Produce work that shows an awareness of how visual conventions can create aesthetic effects. LO4 Consider and evaluate technical methods and conventions	Production tasks Technical journal
<p><a href="#">An explanation of this map</a>: Opportunities at Level 4 have been identified that offer a range of work based learning activities. These introduce students to skills of assisting others and working under direction; collaboration; leadership and negotiation. At level 4 students will be introduced to and supervised undertaking a range of tasks to develop their skills in creative professional practice.</p>				

Level: 5					
WBL/WRL Activity:	Logistics	Prog Aim	Prog Intended LO	Range of Assessments	Related Core Module(s)
Demonstrate the ability to organise and direct cast and crew members effectively during each stage of the production by drawing on planning, project management and leadership skills.	Residential shoots, screenings, trips to production companies.	1,2,3,4,5,6	1,2,3,6	Body of work, assessing production skills on location, evaluations.	SOUND2279
Demonstrate application and capability in a range of appropriate techniques and professional practices during pre-production, production and post-production.	Residential shoots, production meetings	1,2,3,5	2,3	Body of work, assessing production skills on location, evaluations	SOUND2279
Evaluate own work with reference to practitioners and conventions of the genre.	Research and evaluation within studio sessions	2	2	Evaluations, Practical work, critique	SOUND2280
Consider and evaluate their own experimental work with reference to relevant practitioners, conventions and audiences.	Screenings/Research/Studio sessions	2,4,6	2,4,5,6	Evaluations, Practical work	SOUND2281
Understand the positions and roles of media practitioners in society today.	Lectures, seminars and independent research	1,2,3	1,2	Essays	SOUND2282
Have an understanding of the requirements of commercial and professional practice within their chosen field.	Lectures, seminars and independent research	1,2,3	1,2	Essays, practical, body of research	SOUND2282
Demonstrate application and capability in a range of appropriate techniques and professional practices to produce an exhibition.	Lectures, seminars and independent research. Trips to galleries/exhibitions	1,3,4,6	2,3	Exhibition	SOUND2284

## PLYMOUTH UNIVERSITY MODULE RECORD

### 3. Module Records

#### SECTION A: DEFINITIVE MODULE RECORD.

<b>MODULE CODE:</b> SOUD1516	<b>MODULE TITLE:</b> Developing Collaborative Practice	
<b>CREDITS:</b> 20	<b>FHEQ LEVEL:</b> 4	<b>HECOS CODE:</b> Creative arts and design 101361
<b>PRE-REQUISITES:</b> None	<b>CO-REQUISITES:</b> None	<b>COMPENSATABLE:</b> Y

#### **SHORT MODULE DESCRIPTOR:** *(max 425 characters)*

This module requires a student to identify collaborative opportunities, live or simulated, and work within agreed parameters to pitch and produce creative content. Students will record the development, communications and process in a portfolio. This will develop a greater awareness of working with others, project management, negotiation and interaction with collaborators and intellectual property.

<b>ELEMENTS OF ASSESSMENT</b> <i>[Use HESA KIS definitions]</i> – see <a href="#">Definitions of Elements and Components of Assessment</a>			
<b>E1</b> (Examination)		<b>C1</b> (Coursework)	50%
<b>E2</b> (Clinical Examination)		<b>A1</b> (Generic assessment)	
<b>T1</b> (Test)		<b>P1</b> (Practical)	50%

**SUBJECT ASSESSMENT PANEL to which module should be linked:** FdA Film and Photography

**Professional body minimum pass mark requirement:** N/A

#### **MODULE AIMS:**

- To enable students to experience the working practices of the creative sector and gain greater awareness of various business practices, including intellectual property through personal engagement.
- To encourage the development of transferable skills that can be applied to various professional and academic contexts.
- To manage time and resources effectively by developing planning, organisational and project management skills.

**ASSESSED LEARNING OUTCOMES:** At the end of the module the learner will be expected to be able to:

<b>Assessed Module Learning Outcomes</b>	<b>Award/ Programme Learning Outcomes contributed to</b>
LO1 Articulate ideas and present these in visual, oral and written forms in a professional context	8.1.1, 8.3.1, 8.4.1
LO2 Employ professional approaches, communicating and collaborating with others when working to a brief.	8.1.2, 8.2.3, 8.4.2, 8.5.3
LO3 Coordinate and manage a creative project	8.2.1, 8.3.3, 8.4.3, 8.5.2
LO4 Record and evaluate own practice	8.3.2, 8.4.4
<b>DATE OF APPROVAL:</b> June 2020	<b>FACULTY/OFFICE:</b> Academic Partnerships
<b>DATE OF IMPLEMENTATION:</b> 18/01/2021	<b>SCHOOL/PARTNER:</b> South Devon College
<b>DATE(S) OF APPROVED CHANGE:</b> XX/XX/XXXX	<b>SEMESTER:</b> Semester 2

## SECTION B2: DETAILS OF TEACHING, LEARNING AND ASSESSMENT

<b>ACADEMIC YEAR:</b> 2020/21	<b>NATIONAL COST CENTRE:</b> 143
<b>MODULE LEADER:</b> Chris Matthews	<b>OTHER MODULE STAFF:</b> Kelly Bryant

### Summary of Module Content

- Exploring and identifying a range of collaborative opportunities
- Managing, pitching and producing design content to meet the needs of a simulated or live collaboration.
- Exploring legal and ethical working practices in industry including intellectual property.
- Managing all aspects of the production, recording and evidencing individual contribution
- Managing communication and roles through all stages of the project process, joint and individual.
- Delivering final design content using appropriate and relevant methods.
- Reflecting on working process and outcomes and responding to feedback

SUMMARY OF TEACHING AND LEARNING		
Scheduled Activities <i>[KIS definitions]</i>	Hours	Comments/Additional Information (briefly explain activities, including formative assessment opportunities)
Lectures and seminars	30	Taught sessions will consist of delivery and a formative assessment will give feedback midway through.
Tutorials	20	Tutorials, one to one and group.
External Visits, Industry visits	10	Including visits to industry, exhibitions and professional and visiting artists here at UCSD.
Work Based Learning	30	Collaborating with others to complete live or simulated project under supervision
Independent guided study	110	Students working on or offsite, accessing studios, workshops, learning resources and other facilities to develop and complete projects and learning.
<b>Total</b>	<b>200</b>	<b>(NB: 1 credit = 10 hours of learning; 20 credits = 200 hours, etc.)</b>

### SUMMATIVE ASSESSMENT

Element Category	Component Name	Component Weighting
Practical	Pitch collaborative ideas LO1	50%
	Presentation of outcomes LO2	50%
		Total: 100%
Coursework	Body of work including project outcome; experimentation; subject research, sketchbooks and reflection LO3, LO4	100%

**REFERRAL ASSESSMENT (new piece of work)**

<b>Element Category</b>	<b>Component Name</b>	<b>Component Weighting</b>
Practical	Presentation of pitch and outcomes LO1 LO2	100%
Coursework	Body of work including project outcome; experimentation; subject research, sketchbooks and reflection LO3, LO4	100%

**To be completed when presented for Minor Change approval and/or annually updated**

**Updated by:** Chris Matthews  
Date: 14/11/2019

**Approved by:** Lynne Andrews  
Date: 14/11/2019

## SECTION A: DEFINITIVE MODULE RECORD.

**MODULE CODE: SOUD1517**

**CREDITS: 20**

**PRE-REQUISITES: None**

**MODULE TITLE: Digital Tools: Software, Systems and Applications**

**FHEQ LEVEL: 4**

**CO-REQUISITES: None**

**HECOS CODE: Digital Media  
100440**

**COMPENSATABLE: Y**

### **SHORT MODULE DESCRIPTOR:**

Introduction to industry standard digital tools including sculpting, sketching, 2D and 3D graphics, also emerging technology. Students will gain practical knowledge to understand and apply fundamental principles in the use of digital technologies and their application in a wider context. The workshop skills of this module will be applied in the practical assignments.

### **ELEMENTS OF ASSESSMENT** [Use HESA KIS definitions] – see [Definitions of Elements and Components of Assessment](#)

<b>E1</b> (Examination)		<b>C1</b> (Coursework)	100%
<b>E2</b> (Clinical Examination)		<b>A1</b> (Generic assessment)	
<b>T1</b> (Test)		<b>P1</b> (Practical)	

**SUBJECT ASSESSMENT PANEL to which module should be linked:** FdA Film and Photography

**Professional body minimum pass mark requirement:** N/A

### **MODULE AIMS:**

- To gain knowledge of digital skills and recognise their industry applications.
- To recognise the range of software available and it's potential in a wider context.
- To develop skills in digital literacy

**ASSESSED LEARNING OUTCOMES:** At the end of the module the learner will be expected to be able to:

<b>Assessed Module Learning Outcomes</b>	<b>Award/ Programme Learning Outcomes contributed to</b>
LO1 Evidence skills in digital manipulation	8.1 1, 8.5.1
LO2 Demonstrate application of creative process	8.2.1, 8.2.2,
LO3 Apply digital skills effectively in the context of creative practice	8.2.3, 8.3.4, 8.1.3, 8.3.1, 8.4.2
LO4 Reflect on the acquisition of digital skills.	8.4.4, 8.5.4, 8.5.3, 8.3.2

<b>DATE OF APPROVAL:</b> June 20	<b>FACULTY/OFFICE:</b> Academic Partnerships
<b>DATE OF IMPLEMENTATION:</b> 21/09/2020	<b>SCHOOL/PARTNER:</b> South Devon College
<b>DATE(S) OF APPROVED CHANGE:</b> XX/XX/XXXX	<b>SEMESTER:</b> Semester 1 and 2

Additional notes (for office use only):

## SECTION B2: DETAILS OF TEACHING, LEARNING AND ASSESSMENT

<b>ACADEMIC YEAR:</b> 2020/21	<b>NATIONAL COST CENTRE:</b> 143
<b>MODULE LEADER:</b> Ekow Essiful	<b>OTHER MODULE STAFF:</b>

### Summary of Module Content

- Introduction to a range of digital skills including editing and image manipulation
- Introduction to software e.g. Adobe Creative suite, 3D packages and social media platforms.
- Introduction hardware e.g. image scanning, 360 image capture, VR.
- Introduction to basic levels of competence in creative visualisation
- Exploring a range of emerging technologies.
- Experimenting and creating digital assets
- Developing an understanding of utilising digital tools for a range of scenarios and outcomes.
- Utilising digital platforms for self-promotion and interaction.

SUMMARY OF TEACHING AND LEARNING		
Scheduled Activities <i>[KIS definitions]</i>	Hours	Comments/Additional Information (briefly explain activities, including formative assessment opportunities)
Lectures, seminars and Tutorials	30	Taught sessions will consist of delivery and tutorials and a formative assessment will give feedback midway through.
Practical Classes and Workshops	30	Workshops will include demonstrations and supervised time in studio/workshop
Independent guided study	140	Students working on or offsite, accessing studios, workshops, learning resources and other facilities to develop and complete projects and learning.
<b>Total</b>	<b>200</b>	<b>(NB: 1 credit = 10 hours of learning; 20 credits = 200 hours, etc.)</b>

### SUMMATIVE ASSESSMENT

Element Category	Component Name	Component Weighting
Coursework	Digital Portfolio LO1, LO3.	50%
	2000 word reflective blog including creative process LO2, LO4	50%
		Total: 100%

**REFERRAL ASSESSMENT (new piece of work)**

Element Category	Component Name	Component Weighting
Coursework	Digital Portfolio including 2000 word reflective blog including creative process LO2, LO4, LO1, LO3	100%

**To be completed when presented for Minor Change approval and/or annually updated**

<b>Updated by:</b> Ekow Essiful Date: 23/01/2020	<b>Approved by:</b> Lynne Andrews Date: 23/01/2020
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**SECTION A: DEFINITIVE MODULE RECORD.**

**MODULE CODE:** SOUD1518  
**CREDITS:** 20

**MODULE TITLE:** Introductory Skills (Film and Photography)  
**FHEQ LEVEL:** 4  
**HECOS CODE:** Moving image techniques 100887

**PRE-REQUISITES:** None

**CO-REQUISITES:** None

**COMPENSATABLE:** Y

**SHORT MODULE DESCRIPTOR:** *(max 425 characters)*

An introductory film and photography module that will explore the techniques used in a range of camera formats. Effective shooting skills and conventions of all stages of production will be practised through the processing of captured material.

**ELEMENTS OF ASSESSMENT** *[Use HESA KIS definitions] – see [Definitions of Elements and Components of Assessment](#)*

<b>E1</b> (Examination)		<b>C1</b> (Coursework)	100%	<b>P1</b> (Practical)	
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**SUBJECT ASSESSMENT PANEL to which module should be linked:** FdA Film and Photography

**Professional body minimum pass mark requirement:** N/A

**MODULE AIMS:**

To introduce and develop practical camera skills

- To encourage the aesthetic sense of image construction
- To identify the formal techniques used in image making in all stages of production
- To work effectively with camera equipment and software

**ASSESSED LEARNING OUTCOMES:** (additional guidance below; please refer to the Programme Specification for relevant award/ programme Learning Outcomes.

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

<b>Assessed Module Learning Outcomes</b>	<b>Award/ Programme Learning Outcomes contributed to</b>
LO1 Demonstrate competent skills necessary for successful camera work with current and appropriate industry standard equipment.	8.1.3, 8.5.1
LO2 Produce work showing capability in operational aspects of media production technologies, systems, techniques and professional practices.	8.3.1, 8.5.3
LO3 Produce work that shows an awareness of how visual conventions can create aesthetic effects.	8.1.1, 8.1.4, 8.2.1, 8.2.3, 8.5.4
LO4 Consider and evaluate technical methods and conventions	8.2.4, 8.4.4, 8.3.2

<b>DATE OF APPROVAL:</b> June 2020	<b>FACULTY/OFFICE:</b> Academic Partnerships
<b>DATE OF IMPLEMENTATION:</b> 21/09/2020	<b>SCHOOL/PARTNER:</b> South Devon College
<b>DATE(S) OF APPROVED CHANGE:</b> XX/XX/XXXX	<b>SEMESTER:</b> Semester 1

## **SECTION B: DETAILS OF TEACHING, LEARNING AND ASSESSMENT**

**ACADEMIC YEAR:** 2020/21

**NATIONAL COST CENTRE:** 145

**MODULE LEADER:** Christopher Matthews

**OTHER MODULE STAFF:** Kelly Bryant

### **Summary of Module Content**

- Introduction to the technical process of image making.
- Aesthetics will be introduced through exemplar material.
- Techniques such as framing, composition, depth of field, basic lighting, white balance.
- Editing and file storage will be introduced through short practical tasks.
- Introduction to elements of basic darkroom practice.
- Introduction to range of equipment, formats, purpose and application including analogue and digital
- Understanding range of roles in film and photography practice.
- Maintenance of equipment
- Risk assessment

<b>SUMMARY OF TEACHING AND LEARNING [Use HESA KIS definitions]</b>		
<b>Scheduled Activities</b>	<b>Hours</b>	<b>Comments/Additional Information (briefly explain activities, including formative assessment opportunities)</b>
Lectures, seminars and Tutorials	30	Taught sessions will consist of delivery and tutorials
Practical Classes and Workshops	30	Workshops will include demonstrations and supervised time in studio/workshop
Work based Learning	10	Students access supervised directed opportunities to assist with live projects
Guided independent study	130	Directed workshop/studio practice, subject specific research, assessment development
<b>Total</b>	<b>200</b>	<b>(NB: 1 credit = 10 hours of learning; 10 credits = 100 hours, etc.)</b>

### **SUMMATIVE ASSESSMENT**

<b>Element Category</b>	<b>Component Name</b>	<b>Component Weighting</b>
Coursework	Production Tasks (LO1, LO2, LO3)	70%
	Technical Journal (LO4)	30%
		Total: 100%

## REFERRAL ASSESSMENT

Element Category	Component Name	Component Weighting
Coursework	Production Tasks (LO1, LO2, LO3)	70%
	Technical Journal (LO4)	30%
		Total: 100%

**To be completed when presented for Minor Change approval and/or annually updated**

**Updated by:** Chris Matthews  
Date: 23/01/2020

**Approved by:** Lynne Andrews  
Date: 23/01/2020

**SECTION A: DEFINITIVE MODULE RECORD.**

**MODULE CODE:** SOUD1519      **MODULE TITLE:** Documentary  
**CREDITS:** 20      **FHEQ LEVEL:** 4      **HECOS CODE:** Moving image techniques 100887  
**PRE-REQUISITES:** None      **CO-REQUISITES:** None      **COMPENSATABLE:** Y

**SHORT MODULE DESCRIPTOR:** *(max 425 characters)*

This module will explore the theoretical and cultural context of documentary practice, in order to inform practical exercises in a range of formats. The moral and ethical framework of the genre will be investigated alongside a critical analysis of historical practitioners and their motivations.

<b>ELEMENTS OF ASSESSMENT</b> [Use HESA KIS definitions] – see <a href="#">Definitions of Elements and Components of Assessment</a>					
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<b>E1</b> (Examination)		<b>C1</b> (Coursework)	100%	<b>P1</b> (Practical)	
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**SUBJECT ASSESSMENT PANEL to which module should be linked:** FdA Film and Photography

**Professional body minimum pass mark requirement:** N/A

**MODULE AIMS:**

- To encourage critical thinking and engage in the debate around the genre.
- To identify the formal techniques used in documentary image making.
- To encourage experimentation in approach to subjects.

**ASSESSED LEARNING OUTCOMES:**

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

Assessed Module Learning Outcomes	Award/ Programme Learning Outcomes contributed to
LO1 Demonstrate critical understanding of Documentary image making	8.1.1, 8.1.3, 8.1.4, 8.2.3, 8.3.4
LO2 Evidence application of pre-production conventions	8.2.2, 8.2.3, 8.2.4
LO3 Demonstrate understanding and practical application in a range of appropriate processes and techniques	8.2.1, 8.3.1, 8.4.1, 8.4.4, 8.5.1, 8.5.2
LO4 Apply critical reflection with reference to existing practitioners	8.3.2, 8.5.3

<b>DATE OF APPROVAL:</b> June 2020	<b>FACULTY/OFFICE:</b> Academic Partnerships
<b>DATE OF IMPLEMENTATION:</b> 21/09/2020	<b>SCHOOL/PARTNER:</b> South Devon College
<b>DATE(S) OF APPROVED CHANGE:</b> <u>XX/XX/XXXX</u>	<b>SEMESTER:</b> Semester 1

## **SECTION B: DETAILS OF TEACHING, LEARNING AND ASSESSMENT**

Items in this section must be considered annually and amended as appropriate, in conjunction with the Module Review Process. Some parts of this page may be used in the KIS return and published on the extranet as a guide for prospective students. Further details for current students should be provided in module guidance notes.

**ACADEMIC YEAR:** 2020/21

**NATIONAL COST CENTRE:** 145

**MODULE LEADER:** Kelly Bryant

**OTHER MODULE STAFF:** Chris Matthews

### **Summary of Module Content**

The module will make students aware of the theory, practice and conventions surrounding documentary imagery and will include:

- Historical and contemporary Documentary Film & Photography practice
- Codes and conventions adopted within the documentary genre
- Challenging conventions used within the genre
- Sequencing and visual storytelling
- Documentary formats
- Realism and documentary
- Modes of address in documentary
- Responsibilities, ethical and moral frameworks.
- Identifying and exploring approaches for stimulating ideas and topics
- Pre-production documentation and the importance of consent
- Realisation of ideas and topics through production

<b>SUMMARY OF TEACHING AND LEARNING [Use HESA KIS definitions]</b>		
<b>Scheduled Activities</b>	<b>Hours</b>	<b>Comments/Additional Information (briefly explain activities, including formative assessment opportunities)</b>
Lectures, seminars and Tutorials	30	Taught sessions will consist of delivery and tutorials
Practical Classes and Workshops	30	Workshops will include demonstrations and supervised time in studio/workshop
Guided independent study	140	Directed workshop/studio practice, subject specific research, assessment development
<b>Total</b>	<b>200</b>	<b>(NB: 1 credit = 10 hours of learning; 10 credits = 100 hours, etc.)</b>

### **SUMMATIVE ASSESSMENT**

<b>Element Category</b>	<b>Component Name</b>	<b>Component Weighting</b>
Coursework	Research and Planning Portfolio (LO2)	40%
	Final Product and Evaluation (LO1,LO3, LO4)	60%
		Total: 100%

## REFERRAL ASSESSMENT

Element Category	Component Name	Component Weighting
Coursework	Research and Planning Portfolio (LO2)	40%
	Final Product and Evaluation (LO1,LO3, LO4)	60%
		Total: 100%

**To be completed when presented for Minor Change approval and/or annually updated**

**Updated by:** Kelly Bryant  
Date: 23/01/2020

**Approved by:** Lynne Andrews  
Date: 26/01/2020

## **SECTION A: DEFINITIVE MODULE RECORD.**

**MODULE CODE:** SOUD1520                      **MODULE TITLE:** Narrative  
**CREDITS:** 20                                      **FHEQ LEVEL:** 4                                      **HECOS CODE:** Scriptwriting 100729  
**PRE-REQUISITES:** None                      **CO-REQUISITES:** None                                      **COMPENSATABLE:** Y

### **SHORT MODULE DESCRIPTOR:** *(max 425 characters)*

This module will explore the techniques and conventions of narrative development. The application of these skills will be used through both formal and creative approaches to pitch and produce a script. Students will be introduced to industry practice in script formatting and will produce practical responses to storytelling through the production of a script which could be utilised for Producing and Directing at Level 5.

### **ELEMENTS OF ASSESSMENT** *[Use HESA KIS definitions] – see [Definitions of Elements and Components of Assessment](#)*

<b>E1</b> (Examination)		<b>C1</b> (Coursework)	50%	<b>P1</b> (Practical)	50%
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**SUBJECT ASSESSMENT PANEL to which module should be linked:** FdA Film and Photography

**Professional body minimum pass mark requirement:** N/A

### **MODULE AIMS:**

- To identify and investigate the visual narrative form
- To communicate ideas with clarity
- To develop and produce a script informed by industry conventions and expectations

**ASSESSED LEARNING OUTCOMES:** (additional guidance below; please refer to the Programme Specification for relevant award/ programme Learning Outcomes.

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

<b>Assessed Module Learning Outcomes</b>	<b>Award/ Programme Learning Outcomes contributed to</b>
LO1 Present and communicate ideas for a script	8.1.3, 8.4.1
LO2 Demonstrate knowledge of narrative theories and conventions.	8.1.4, 8.2.4
LO3 Demonstrate competent formatting of a script to industry standards.	8.4.4, 8.2.3, 8.5.1
LO4 To employ creativity in producing a script for screen.	8.2.1, 8.3.4, 8.4.2, 8.5.2, 8.5.4

<b>DATE OF APPROVAL:</b> June 2020	<b>FACULTY/OFFICE:</b> Academic Partnerships
<b>DATE OF IMPLEMENTATION:</b> 21/09/2020	<b>SCHOOL/PARTNER:</b> South Devon College
<b>DATE(S) OF APPROVED CHANGE:</b> XX/XX/XXXX	<b>SEMESTER:</b> Semester 2

Notes:

## **SECTION B: DETAILS OF TEACHING, LEARNING AND ASSESSMENT**

Items in this section must be considered annually and amended as appropriate, in conjunction with the Module Review Process. Some parts of this page may be used in the KIS return and published on the extranet as a guide for prospective students. Further details for current students should be provided in module guidance notes.

**ACADEMIC YEAR:** 2020/21

**NATIONAL COST CENTRE:** 145

**MODULE LEADER:** Christopher Matthews

**OTHER MODULE STAFF:** Kelly Bryant

### Summary of Module Content

The module will introduce and examine narrative theories and structures.

- Introduction to narrative theory
- Exploration of tools for story and character development
- Conventions of script formatting
- Examining exemplar scripts
- Exploring scripts from a range of genres.
- Exploring speculative submission and commission opportunities
- Pitching, producing and revising scripts

<b>SUMMARY OF TEACHING AND LEARNING [Use HESA KIS definitions]</b>		
<b>Scheduled Activities</b>	<b>Hours</b>	<b>Comments/Additional Information (briefly explain activities, including formative assessment opportunities)</b>
Lectures, seminars and Tutorials	30	Taught sessions will consist of delivery and tutorials
Practical Classes and Workshops	30	Workshops will include demonstrations and supervised time in studio/workshop
Guided independent study	140	Directed workshop/studio practice, subject specific research, assessment development
<b>Total</b>	<b>200</b>	<b>(NB: 1 credit = 10 hours of learning; 10 credits = 100 hours, etc.)</b>

### SUMMATIVE ASSESSMENT

<b>Element Category</b>	<b>Component Name</b>	<b>Component Weighting</b>
Coursework	Script (LO3, LO4)	100%
Practical	Presentation (LO1,LO2)	100%

## REFERRAL ASSESSMENT

Element Category	Component Name	Component Weighting
Coursework	Script (LO3, LO4)	100%
Practical	Presentation (LO1,LO2)	100%

To be completed when presented for Minor Change approval and/or annually updated	
<b>Updated by:</b> Chris Matthews Date: 23/01/2020	<b>Approved by:</b> Lynne Andrews Date: 23/01/2020

**SECTION A: DEFINITIVE MODULE RECORD.****MODULE CODE:** SOUD1521**CREDITS:** 20**MODULE TITLE:** Understanding Contextual Referencing**FHEQ LEVEL:** 4**HECOS CODE:** Creative arts and design 101361**PRE-REQUISITES:** None**CO-REQUISITES:** None**COMPENSATABLE:** Y**SHORT MODULE DESCRIPTOR:** *(max 425 characters)*

Students will be given the opportunity to examine the underlying theoretical concerns of their practice, to understand the historical and contemporary contexts for creative practice, and develop a range of research and communications skills which can be used to inform sustained critical reflection and personal creative development.

**ELEMENTS OF ASSESSMENT** *[Use HESA KIS definitions] – see [Definitions of Elements and Components of Assessment](#)*

<b>E1</b> (Examination)		<b>C1</b> (Coursework)	50%
<b>E2</b> (Clinical Examination)		<b>A1</b> (Generic assessment)	
<b>T1</b> (Test)		<b>P1</b> (Practical)	50%

**SUBJECT ASSESSMENT PANEL to which module should be linked:** FdA Film and Photography**Professional body minimum pass mark requirement:** N/A**MODULE AIMS:**

- To develop an understanding of historical and contemporary influences in creative practice
- To develop an understanding of how meaning is made within creative practice
- Understand the relationship between audience and creative practice
- To apply knowledge and understanding in interpreting creative practice

**ASSESSED LEARNING OUTCOMES:** At the end of the module the learner will be expected to be able to:

Assessed Module Learning Outcomes	Award/ Programme Learning Outcomes contributed to
LO1 Explore and evidence a range of academic sources.	8.1.1, 8.3.1, 8.3.2, 8.3.3
LO2 Understand a range of concepts, values, issues and debates that inform and influence creative practice.	8.1.4, 8.1.3, 8.2.3
LO3 Articulate an understanding of the relationship between audience and creative practice.	8.1.2, 8.3.4, 8.4.1, 8.4.4
LO4 Analyse the influence of technologies on processes and perception.	8.2.4, 8.5.3

<b>DATE OF APPROVAL:</b> June 2020	<b>FACULTY/OFFICE:</b> Academic Partnerships
<b>DATE OF IMPLEMENTATION:</b> 21/09/2020	<b>SCHOOL/PARTNER:</b> South Devon College
<b>DATE(S) OF APPROVED CHANGE:</b> XX/XX/XXXX	<b>SEMESTER:</b> Semester 1

## SECTION B2: DETAILS OF TEACHING, LEARNING AND ASSESSMENT

<b>ACADEMIC YEAR:</b> 2020-21	<b>NATIONAL COST CENTRE:</b> 143
<b>MODULE LEADER:</b> Darren Bird	<b>OTHER MODULE STAFF:</b>

### Summary of Module Content

This module introduces students to a range of key concepts, theories and study skills in relation to creative practice including:

- Contemporary, cultural and historical influences
- Visual language and communication
- Analysing texts
- Selecting, analysing and determining reliability and validity of information
- Communication theories in the construction of meaning and audience perception
- Audience theory
- Ethical issues in relation to creative production.

<b>SUMMARY OF TEACHING AND LEARNING</b>		
<b>Scheduled Activities</b> <i>[KIS definitions]</i>	<b>Hours</b>	<b>Comments/Additional Information (briefly explain activities, including formative assessment opportunities)</b>
Lectures and seminars	40	Taught sessions will consist of delivery and a formative assessment will give feedback midway through.
Tutorials	20	Tutorials, one to one and group.
Guided Independent Study	140	The tasks set during the taught sessions will be started with tutor supervision. Students will develop learning, research and complete tasks independently.
<b>Total</b>	<b>200</b>	<b>(NB: 1 credit = 10 hours of learning; 20 credits = 200 hours, etc.)</b>

### SUMMATIVE ASSESSMENT

<b>Element Category</b>	<b>Component Name</b>	<b>Component Weighting</b>
Coursework	Critical Report LO3, LO4	100%
Practical	Presentation and supporting material LO1, LO2	100%

**REFERRAL ASSESSMENT (new piece of work)**

Element Category	Component Name	Component Weighting
Coursework	Critical report LO3, LO4	Total:100%
Practical	Presentation and supporting material LO1, LO2	Total:100%
<b>To be completed when presented for Minor Change approval and/or annually updated</b>		
<b>Updated by:</b> Darren Bird Date: 14/11/2019		<b>Approved by:</b> Lynne Andrews Date: 14/11/2019

## Level 5

### SECTION A: DEFINITIVE MODULE RECORD.

<b>MODULE CODE:</b> SOUD2279		<b>MODULE TITLE:</b> Producing and Directing for Screen	
<b>CREDITS:</b> 20	<b>FHEQ LEVEL:</b> 5	<b>JACS CODE:</b> 28P3	
<b>PRE-REQUISITES:</b> None	<b>CO-REQUISITES:</b> None	<b>COMPENSATABLE:</b> Yes	
<b>SHORT MODULE DESCRIPTOR:</b> This module places the student in a central role for a moving image project where they will engage with a complex, multi-layered communication process. Techniques involved in directing and producing films will be investigated. The module will be a collaborative project with actors and technical crew. The focus will be on the communication of the director's vision and production of a film.			
<b>ELEMENTS OF ASSESSMENT</b>			
COURSEWORK			
<b>C1</b>	100%		
<b>SUBJECT ASSESSMENT PANEL Group to which module should be linked:</b> Creative Media			
<b>MODULE AIMS:</b> <ul style="list-style-type: none"><li>• To organise, produce and direct a moving image project.</li><li>• To organise cast and crew members towards creative outcomes.</li><li>• To identify, practice and reflect on the role of the director and producer.</li><li>• To communicate effectively across disciplines.</li></ul>			
<b>ASSESSED LEARNING OUTCOMES:</b> (additional guidance below) At the end of the module the learner will be expected to be able to: <ol style="list-style-type: none"><li>1. Organise and direct cast and crew members effectively during each stage of the production by drawing on planning, project management and leadership skills.</li><li>2. Demonstrate application and capability in a range of appropriate techniques and professional practices during pre-production, production and post-production.</li><li>3. Formulate creative ideas/approaches and refine them, based upon secure research strategies.</li><li>4. Critically reflect in reference to the role of director and producer.</li></ol>			
<b>DATE OF APPROVAL:</b> 29/04/2014		<b>FACULTY/OFFICE:</b> Academic Partnerships	
<b>DATE OF IMPLEMENTATION:</b> 22/09/2014		<b>SCHOOL/PARTNER:</b> South Devon College	
<b>DATE(S) OF APPROVED CHANGE:</b> XX/XX/XXXX		<b>Semester:</b> 1	

## **SECTION B: DETAILS OF TEACHING, LEARNING AND ASSESSMENT**

<b>ACADEMIC YEAR:</b> 2020/21	<b>NATIONAL COST CENTRE:</b> 145
<b>MODULE LEADER:</b> Kelly Bryant	<b>OTHER MODULE STAFF:</b> Jon Lee
<b>Summary of Module Content</b> Students will identify and practice directors and producers approaches within film production. Working with a cast and crew, students will follow the role as producer and director to create a short film. This will involve creative and organisational skills in taking a project from conception to completion. Students will attain the tools and skills necessary to plan and communicate their vision to their cast and technical crew. Students will critically reflect on their role as producer and director during all stages of production.	

<b>SUMMARY OF TEACHING AND LEARNING</b>		
<b>Activities</b>	<b>Hours</b>	<b>Comments/Additional Information</b>
Scheduled activities	45	1.5 hours per 30 weeks
Guided Independent Study	155	Directed workshop / studio practice, subject specific research, assessment development
<b>Total</b>	<b>200</b>	

<b>Category</b>	<b>Element</b>	<b>Component Name</b>	<b>Component weighting</b>	<b>Comments Include links to learning objectives</b>
Coursework	C1	Pre-production Portfolio	40%	LO3
		Final Product including Evaluation	60%	LO1, LO2
			100%	LO4

<b>Recommended Sources and Texts:</b> Crisp M, (1993) <i>The Practical Director</i> , Focal Press Cury I (2006) <i>Directing and producing for television: A format approach</i> , Focal Press Gates R, (1992) <i>Production Management for Film and Video</i> , Focal Press Grove, E. (2002) <i>Raindance Producers 'Lab</i> Focal Press Jarvis P, (1993) <i>A Production Handbook</i> , Focal Press Jones, C. (2003) <i>The Guerrillas Filmmakers Handbook</i> Katz, S. (1991) <i>Film directing shot by shot: Visualizing from concept to screen</i> , Michael Wiese, Michael Wiese Productions.
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<b>Updated by:</b> Kelly Bryant	<b>Date:</b> 10/06/20	<b>Approved by:</b> Lynne Andrews <b>Date:</b> 10/06/20
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**SECTION A: DEFINITIVE MODULE RECORD.**

<b>MODULE CODE:</b> SOUD2280		<b>MODULE TITLE:</b> Portraiture	
<b>CREDITS:</b> 20		<b>FHEQ LEVEL:</b> 5	<b>JACS CODE:</b> 28P3
<b>PRE-REQUISITES:</b> None		<b>CO-REQUISITES:</b> None	<b>COMPENSATABLE:</b> Yes
<b>SHORT MODULE DESCRIPTOR:</b>			
This module will explore the theoretical context and stylistic approaches of portrait photography, in order to inform practical exercises in “photographing people”. The module will explore “classic” and “innovative” approaches to portraiture in photography to inform practice.			
<b>ELEMENTS OF ASSESSMENT</b>			
COURSEWORK			
<b>C1</b>	100%		
<b>SUBJECT ASSESSMENT PANEL Group to which module should be linked:</b> Creative Media			
<b>Professional body minimum pass mark requirement:</b>			
<b>MODULE AIMS:</b>			
<ul style="list-style-type: none"> <li>• To engage with critical thinking and debate concerning portraiture and style.</li> <li>• To identify and demonstrate proficiency with the formal techniques used in portrait photography</li> <li>• To encourage experimentation in approach to subjects and question the conventions of portraiture.</li> </ul>			
<b>ASSESSED LEARNING OUTCOMES:</b> (additional guidance below)			
<ol style="list-style-type: none"> <li>1. Gain an understanding of the historical evolution of the portraiture genre, it's current characteristics and possible future developments</li> <li>2. Demonstrate the development of creative ideas and concepts based on appropriate research.</li> <li>3. Demonstrate competences to produce photographic work appropriate for the genre.</li> <li>4. Evaluate own work with reference to practitioners and conventions of the genre.</li> </ol>			

<b>DATE OF APPROVAL:</b> 29/04/2014	<b>FACULTY/OFFICE:</b> Academic Partnerships
<b>DATE OF IMPLEMENTATION:</b> 22/09/2014	<b>SCHOOL/PARTNER:</b> South Devon College
<b>DATE(S) OF APPROVED CHANGE:</b> XX/XX/XXXX	<b>Semester:</b> 1

## **SECTION B: DETAILS OF TEACHING, LEARNING AND ASSESSMENT**

<b>ACADEMIC YEAR:</b> 2020/21	<b>NATIONAL COST CENTRE:</b> 145
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<b>MODULE LEADER:</b> Christopher Matthews	<b>OTHER MODULE STAFF:</b>
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### **Summary of Module Content**

The module will introduce the aesthetic debates surrounding the photographing of people. Students will undertake a critical investigation of portrait practitioners, from early pioneers of photography to innovators of the genre. Students will produce a body of work that explores the genre.

### **SUMMARY OF TEACHING AND LEARNING**

<b>Activities</b>	<b>Hours</b>	<b>Comments/Additional Information</b>
Scheduled Activities	45	3.75 hours over 12 weeks
Guided independent study	155	Directed workshop/studio practice, subject specific research, assessment development
<b>Total</b>	<b>200</b>	

<b>Category</b>	<b>Element</b>	<b>Component Name</b>	<b>Component weighting</b>	<b>Comments Include links to learning objectives</b>
Coursework	C1	Practical Outcomes including Developmental Workbook	80%	LO1, LO2, LO3
		Evaluation	20%	LO4

### **Recommended Sources and Texts:**

Bavister, S. (2001) *Lighting for Portraits*. London, Rotovision  
Jones, T. (2001) *Smile ID*. London, Taschen.  
Aoki, S. (2006) *Fresh Fruits*. Turtleback  
Derrick and Muir (2004) *Unseen Vogue* Little and Brown  
Rankin (2007) *Visually Hungry* Rankin Photography  
R. Hicks(2006) *Photographing People* Rotovision  
Magazines (Resource Centre) *Dazed and Confused* , *Another Magazine*

<b>Updated by:</b> Christopher Matthews	<b>Date:</b> 10/06/20	<b>Approved by:</b> Lynne Andrews <b>Date:</b> 10/06/20
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**SECTION A: DEFINITIVE MODULE RECORD.**

<b>MODULE CODE:</b> SOUD2281		<b>MODULE TITLE:</b> Experimental Media	
<b>CREDITS:</b> 20		<b>FHEQ LEVEL:</b> 5	<b>JACS CODE:</b> 28P3
<b>PRE-REQUISITES:</b> None		<b>CO-REQUISITES:</b> None	<b>COMPENSATABLE:</b> Yes
<b>SHORT MODULE DESCRIPTOR:</b> This module will investigate how to convey messages and meaning through experimental media formats. Students will be informed by past and current practitioners and techniques used in this field. Learners will be encouraged to communicate with the audience through alternative approaches.			
<b>ELEMENTS OF ASSESSMENT</b>			
COURSEWORK			
<b>C1</b>	100%		
<b>SUBJECT ASSESSMENT PANEL Group to which module should be linked:</b> Creative Media			
<b>Professional body minimum pass mark requirement:</b> N/A			
<b>MODULE AIMS:</b>			
<ul style="list-style-type: none"> <li>• To develop an awareness of experimental forms of image making.</li> <li>• To encourage experimentation with a range of methods of image production.</li> <li>• To consider audience responses to alternative visual ideas.</li> </ul>			
<b>ASSESSED LEARNING OUTCOMES:</b> (additional guidance below)			
At the end of the module the learner will be expected to be able to:			
<ol style="list-style-type: none"> <li>1. Experiment, with media forms, conventions and techniques of lens based practice</li> <li>2. Initiate, develop and realise distinctive and creative work within various forms of experimental media.</li> <li>3. Consider and evaluate their own experimental work with reference to relevant practitioners, conventions and audiences.</li> </ol>			

<b>DATE OF APPROVAL:</b> XX/XX/XXXX	<b>FACULTY/OFFICE:</b> Academic Partnerships
<b>DATE OF IMPLEMENTATION:</b> 22/09/2014	<b>SCHOOL/PARTNER:</b> South Devon College
<b>DATE(S) OF APPROVED CHANGE:</b> XX/XX/XXXX	<b>Semester:</b> 2

## **SECTION B: DETAILS OF TEACHING, LEARNING AND ASSESSMENT**

<b>ACADEMIC YEAR:</b> 2020/21	<b>NATIONAL COST CENTRE:</b> 145
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<b>MODULE LEADER:</b> Christopher Matthews	<b>OTHER MODULE STAFF:</b> Kelly Bryant
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### **Summary of Module Content**

This module will explore a range of experimental media forms; identifying the processes and techniques used by practitioners in this field. Students will engage in debate and practical tasks that explore experimental media approaches. Students will investigate how to convey messages and meaning and construct them within their own practice.

### **SUMMARY OF TEACHING AND LEARNING**

<b>Activities</b>	<b>Hours</b>	<b>Comments/Additional Information</b>
Scheduled Activities	45	4.5 per 10 weeks
Guided Independent Study	155	Directed workshop / studio practice, subject specific research, assessment development
<b>Total</b>	<b>200</b>	

<b>Category</b>	<b>Element</b>	<b>Component Name</b>	<b>Component weighting</b>	<b>Comments Include links to learning objectives</b>
Coursework	C1	Experiment Media outcomes including Workbook	80%	LO1 and LO2
		Evaluation	20% 100%	LO3

### **Recommended Sources and Texts:**

Barnes M. (2012) *Shadow Catchers: Camera-less Photography*, London, Merrell.  
 Black C. (2010) *Ghosts of the Black Chamber: Experimental, Dada and Surrealist Photography 1918-1948* Chicago, University of Chicago Press  
 Double R. (2010) *Experimental Digital Photography*, Lark, London  
 Foster G. & Winston-Dixon W. (2002) *Experimental Cinema: The Film Reader*, London, Routledge  
 Rees A. (2011) *A History of Experimental Film and Video*, London, Palgrave Macmillan  
 Townsend C. (2004) *The Art of Bill Viola*, London, Thames & Hudson

<b>Updated by:</b> Christopher Matthews	<b>Date:</b> 10/06/20	<b>Approved by:</b> Lynne Andrews <b>Date:</b> 10/06/20
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**SECTION A: DEFINITIVE MODULE RECORD.**

<b>MODULE CODE:</b> SOUD2282		<b>MODULE TITLE:</b> Professional Practice	
<b>CREDITS:</b> 20		<b>FHEQ LEVEL:</b> 5	<b>JACS CODE:</b> 28P3
<b>PRE-REQUISITES:</b> None		<b>CO-REQUISITES:</b> None	<b>COMPENSATABLE:</b> Yes
<b>SHORT MODULE DESCRIPTOR:</b> This module will investigate the relationship between audiences, the practitioners and professional practice. The aim is to equip students to function effectively within business and professional communities.			
<b>ELEMENTS OF ASSESSMENT</b>			
COURSEWORK			
<b>C1</b>	100%		
<b>SUBJECT ASSESSMENT PANEL Group to which module should be linked:</b> Creative Media			
<b>Professional body minimum pass mark requirement:</b> N/A			
<b>MODULE AIMS:</b> <ul style="list-style-type: none"> <li>• To equip students with the necessary skills to function effectively in the creative industries.</li> <li>• To encourage students to operate within commercial constraints.</li> <li>• To develop an understanding of the relationship between the audience, practitioner and the industry.</li> <li>• To develop an awareness of marketing and presentation as tools for success.</li> </ul>			
<b>ASSESSED LEARNING OUTCOMES:</b> (additional guidance below) At the end of the module the learner will be expected to be able to: <ol style="list-style-type: none"> <li>1. Define the positions and roles of media practitioners in society today.</li> <li>2. Have an awareness and understanding of own aims and intentions</li> <li>3. Adopt accepted structures and frameworks of commercial and professional practice within their chosen field.</li> <li>4. Apply skills to the production of a range of marketing materials.</li> </ol>			
<b>DATE OF APPROVAL:</b> 29/04/2014		<b>FACULTY/OFFICE:</b> Academic Partnerships	
<b>DATE OF IMPLEMENTATION:</b> 22/09/2014		<b>SCHOOL/PARTNER:</b> South Devon College	
<b>DATE(S) OF APPROVED CHANGE:</b> XX/XX/XXXX		<b>Semester:</b> 2	

## **SECTION B: DETAILS OF TEACHING, LEARNING AND ASSESSMENT**

<b>ACADEMIC YEAR:</b> 2020/21	<b>NATIONAL COST CENTRE:</b> 135
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<b>MODULE LEADER:</b> Lynne Andrews	<b>OTHER MODULE STAFF:</b>
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### **Summary of Module Content**

This module aims to allow students to develop the necessary skills to function within the business community. They will learn traditional as well as contemporary skills and techniques to be effective in an ever-changing competitive market. Students will complete an appropriate portfolio of work suitable for a range of media professions. Other content will include: Visiting Industry Professionals, Approaching contacts – personal presentation/publicity, Setting up support networks, Elementary business practice, Legality, liability and contractual obligations, Compiling a professional profile, Examination of copyright law to protect creative ideas and products, The traditional start-up, the modern start-up and the role of technology in business.

### **SUMMARY OF TEACHING AND LEARNING**

<b>Activities</b>	<b>Hours</b>	<b>Comments/Additional Information</b>
Scheduled activities	45	1.5 hours over 30 weeks
Guided Independent Study	155	Directed workshop / studio practice, subject specific research, assessment development
<b>Total</b>	<b>200</b>	

<b>Category</b>	<b>Element</b>	<b>Component Name</b>	<b>Component weighting</b>	<b>Comments Include links to learning objectives</b>
Coursework	C1	Research Folder	75%	Research folder encompassing self-reflections, intentions for business, substantial research into the business community and audiences. (LO1, LO2, LO3)
		Marketing and Promotional Portfolio.	25% = 100%	Marketing strategies and a portfolio of promotional materials. (LO4)

### **Recommended Sources and Texts:**

Llewellyn, S. (2003) A Career Handbook for TV, Radio, Film, Video and Interactive Media. London, Methuen Drama  
 Less J & Deluca M.J (2008) Job interviews: Top answers to tough questions, London, Mc Graw-Hill Professional  
 Greory G, Healy R & Mazierska E (2007) Careers in media and film: The essential guide, London, Sage.  
 Lees J (2007) Why you: CV messages to win jobs, London, Mc Graw-Hill.

<b>Updated by:</b> Lynne Andrews	<b>Date:</b> 10/06/20	<b>Approved by:</b> Gareth Day <b>Date:</b> 10/06/20
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**SECTION A: DEFINITIVE MODULE RECORD.**

<b>MODULE CODE:</b> SOUD2283		<b>MODULE TITLE:</b> Negotiated Research	
<b>CREDITS:</b> 20		<b>FHEQ LEVEL:</b> 5	<b>JACS CODE:</b> 28P3
<b>PRE-REQUISITES:</b> None		<b>CO-REQUISITES:</b> None	<b>COMPENSATABLE:</b> Yes
<b>SHORT MODULE DESCRIPTOR:</b> The module will discuss the cultural context of creative practice and will examine issues which may impact on current and future practice. The content will support the development and production of an individually researched and produced extended essay and wherever possible inform practical assignments.			
<b>ELEMENTS OF ASSESSMENT</b>			
COURSEWORK			
<b>C1</b>	100%		
<b>SUBJECT ASSESSMENT PANEL Group to which module should be linked:</b> Creative Media			
<b>Professional body minimum pass mark requirement:</b> N/A			
<b>MODULE AIMS:</b>			
<ul style="list-style-type: none"> <li>• To allow students to engage critically and analytically with issues that affect current practice and design possibilities</li> <li>• To enable students to inform their practice using research</li> <li>• To encourage the integration of theory and practice</li> </ul>			
<b>ASSESSED LEARNING OUTCOMES:</b> (additional guidance below) At the end of the module the learner will be expected to be able to:			
<ol style="list-style-type: none"> <li>1. Understand a range of concepts, values, issues and debates that inform and influence creative practice</li> <li>2. Synthesise, interpret and evaluate information from a number of sources</li> <li>3. Demonstrate a coherent understanding of the relationship of theory and practice that informs their own and others work.</li> </ol>			
<b>DATE OF APPROVAL:</b> 29/04/2014		<b>FACULTY/OFFICE:</b> Academic Partnerships	
<b>DATE OF IMPLEMENTATION:</b> 22/09/2014		<b>SCHOOL/PARTNER:</b> South Devon College	
<b>DATE(S) OF APPROVED CHANGE:</b> XX/XX/XXXX		<b>Semester:</b> 1 & 2	

## **SECTION B: DETAILS OF TEACHING, LEARNING AND ASSESSMENT**

<b>ACADEMIC YEAR:</b> 2020/21	<b>NATIONAL COST CENTRE:</b> 135
<b>MODULE LEADER:</b> TBC	<b>OTHER MODULE STAFF:</b> Lynne Andrews

### **Summary of Module Content**

A series of seminars and workshops will introduce and examine issues such as; Visual Culture; Gender; Ethnicity and Globalisation; Technological History; Ecology; Pluralism and Post Modernism; The Post Digital Age. These will help inform the students chosen areas of research for the extended essay. The cultural context of creative practice and its forms will focus on an individually researched and produced document. The subject of the students writing will be negotiated to underpin their practical work.

### **SUMMARY OF TEACHING AND LEARNING**

<b>Activities</b>	<b>Hours</b>	<b>Comments/Additional Information</b>
Scheduled activities	45	1.5 hours per week for 30 weeks
Guided independent study	155	Directed weekly reading, moodle based tasks, and assessment development/revision
<b>Total</b>	<b>200</b>	

<b>Category</b>	<b>Element</b>	<b>Component Name</b>	<b>Component weighting</b>	<b>Comments Include links to learning objectives</b>
Coursework	C1	Research portfolio	30%	LO 1
		Essay/Portfolio	70 %	LO 2 & 3
			Total: 100%	

### **Recommended Texts and Sources:**

Batchen, G. (2002) *Each Wild Idea, Writing, Photography, History*. Mass MIT  
 Darley, A. (2000) *Visual Digital Culture*. London: Routledge  
 Lister, M. et al. (2003) *New Media: A Critical Introduction USA & Canada* Routledge  
 Everett, A & Caldwell, J.T. (2003) *New Media: Theories & Practices of Digitexuality*. New York: Routledge  
 Hall, S. (1997) *Representation: Cultural Representations and Signifying Practices*. Sage. (Chapter 1)  
 Manovich, L. (2001). *The Language of New Media* Mass. MIT Press

<b>Updated by:</b> Christopher Matthews Date: 10/06/20	<b>Approved by:</b> Lynne Andrews Date: 10/06/20
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**SECTION A: DEFINITIVE MODULE RECORD.**

<b>MODULE CODE:</b> SOUD2284		<b>MODULE TITLE:</b> Exhibition and Audiences	
<b>CREDITS:</b> 20		<b>FHEQ LEVEL:</b> 5	<b>JACS CODE:</b> 28P3
<b>PRE-REQUISITES:</b> None		<b>CO-REQUISITES:</b> None	<b>COMPENSATABLE:</b> Yes
<b>SHORT MODULE DESCRIPTOR:</b> This module explores the conventions of authorship, presentation and audiences. It will give students the opportunity to produce, select and refine work to exhibit and critically reflect on presentation techniques for a range of differing audiences. Students will design, create and organise their own work for exhibition.			
<b>ELEMENTS OF ASSESSMENT</b>			
COURSEWORK			
<b>C1</b>	100%		
<b>SUBJECT ASSESSMENT PANEL Group to which module should be linked:</b>			
<b>Professional body minimum pass mark requirement: 40%</b>			
<b>MODULE AIMS:</b> <ul style="list-style-type: none"> <li>• To encourage critical thinking and engage in debate around audiences.</li> <li>• To produce new work and refine previous work for a defined audience</li> <li>• Design and produce an exhibition space showcasing their work.</li> <li>• To encourage critical reflection and professional development</li> </ul>			
<b>ASSESSED LEARNING OUTCOMES:</b> (additional guidance below) At the end of the module the learner will be expected to be able to: <ol style="list-style-type: none"> <li>1. Define audiences and how they engage with texts and practices and make meaning from them.</li> <li>2. Demonstrate application and capability in a range of appropriate techniques and professional practices to produce work for an exhibition.</li> <li>3. Evaluate and reflect on their own creative process and the response of audiences.</li> </ol>			
<b>DATE OF APPROVAL:</b> 29/04/2014		<b>FACULTY/OFFICE:</b> Academic Partnerships	
<b>DATE OF IMPLEMENTATION:</b> 22/09/2014		<b>SCHOOL/PARTNER:</b> South Devon College	
<b>DATE(S) OF APPROVED CHANGE:</b> XX/XX/XXXX		<b>Semester:</b> 2	

## **SECTION B: DETAILS OF TEACHING, LEARNING AND ASSESSMENT**

<b>ACADEMIC YEAR:</b> 2020/21		<b>NATIONAL COST CENTRE:</b> 145		
<b>MODULE LEADER:</b> Kelly Bryant		<b>OTHER MODULE STAFF:</b> Chris Matthews		
<b>Summary of Module Content</b> Students will attain the tools and skills necessary to design and plan an appropriate exhibition. Students will then produce new work to show, a reflective and critical document that indicates the relationship between their work, audiences and exhibition plus a selection of previous practical work. This module will also investigate audiences and the concept of authorship within the work of other practitioners and the student's own practice. This will be supported by visits to galleries and exhibitions to inform them of contemporary practice. This will enable them to explore the way in which an exhibition space can engage with the audience and affect meaning.				
<b>SUMMARY OF TEACHING AND LEARNING</b>				
<b>Activities</b>		<b>Hours</b>	<b>Comments/Additional Information</b>	
Scheduled Activities		45	1.5 hours over 30 weeks	
Scheduled Related visits		10	Galleries and exhibitions	
Guided independent study		145	Directed weekly reading, moodle based tasks, and assessment development/revision	
<b>Total</b>		<b>200</b>		
<b>Category</b>	<b>Element</b>	<b>Component Name</b>	<b>Component weighting</b>	<b>Comments</b> <i>Include links to learning objectives</i>
Coursework	C1	Research, planning and Evaluation	50%	LO1, LO3
		New work & Exhibition	50% Total: 100%	LO2
<b>Recommended Texts and Sources:</b> Balsom E. (2014) Exhibiting Cinema in Contemporary Art (Film Culture in Transition) Amsterdam University Press; Amsterdam. Cotton C. (2009) The Photograph as Contemporary Art (World of Art) Thames and Hudson Ltd; London. Kossman H, Mulder S, (2012) Narrative Environments - on the Art of Exhibiting, Uitgeverij; Rotterdam. Read S. (2013) Exhibiting Photography: A Practical Guide to Displaying Your Work Focal Press; London. Sonntag S. (1979) On Photography, Penguin; New York. Stafford R. (2007) Understanding Audiences and the Film Industry, BFI Publishing, London.				
<b>Updated by:</b> Tony Weaver		<b>Date:</b> 10/06/20	<b>Approved by:</b> Lynne Andrews <b>Date:</b> 10/06/20	