

# Nottingham Trent University

## Module Specification

	Basic module information	
1	Module Title:	Client-Led Media Practice / (AKA Intermediate Media Practice)
2	Module Code:	MCLT23412
3	Credit Points:	20
4	Duration:	First Half Year
5	School:	Arts and Humanities
6	Campus:	Clifton
7	Date this version first approved to run:	September 2013

### 8 Pre, post and co-requisites:

These are modules that you must have studied previously in order to take this module, or modules that you must study simultaneously or in a subsequent academic session

<u>Pre, Co, Post</u>	<u>Module Code</u>	<u>Module Title</u>
Pre	MCLT12211	Approaches to Media Practice OR
Pre	MCLT12112	Sound and Screen Media

### 9 Courses containing the module

<u>Level</u>	<u>Core/Option</u>	<u>Mode</u>	<u>Code</u>	<u>Course Title</u>
		FT	MCLT101	BA (H) Media with pathways
		PT	MCLT102	BA (H) Media with pathways
		FT	HUMA007	BA (H) Communication & Society and Media
		FT	HUMA015	BA (H) English and Media
		FT	HUMA022	BA (H) European Studies and Media
		FT	HUMA032	BA (H) Global Studies and Media
		FT	HUMA037	BA (H) History and Media
		FT	HUMA041	BA (H) Linguistics and Media
		FT	HUMA043	BA (H) Media and International Relations
		FT	HUMA044	BA (H) Media and Philosophy
		FT	HUMA047	BA (H) Media and Film & TV
		SW	MODL013	BA (H) French and Media
		SW	MODL026	BA (H) German and Media
		SW	MODL038	BA (H) Italian and Media

SW	MODL057	BA (H) Spanish and Media
FT	EURX001	European Exchange (First Half Year)
FT	EURX003	European Exchange (Full Year)
FT	INTX001	International Exchange (First Half Year)
FT	INTX003	International Exchange (Full Year)

## 10 Overview and aims

*Client-Led Media Practice* focuses on the development of skills in media production, specifically through media project work for and with the 'third sector' (i.e. local, not-for-profit charities, community and voluntary groups and local government organisations) rather than with commercial organisations. The focus for delivery for such projects is mainly through web-based communities, rather than mainstream media exhibition and distribution outlets. The module gives students the opportunity to reflect on issues around citizenship and access to media and offers the opportunity to be involved in live projects that have a real purpose for organisations within and outside of the university community. Briefings for the video projects produced on this module will be provided by internal university departments and students will be required to produce a video project that will have a real purpose, use, and audience.

The aims of the module include the following.

- Intermediate technical and production skills training in video production that will involve intermediate technical skills .
- The opportunity to work in smaller teams and further develop production management skills.
- Encouragement to reflect critically on media practice work and to critically analyse material produced.
- Encouragement to make connections between media theory and practice and to make links between other level two media practice modules.
- Assistance in producing work that contributes to final year CV.

## 11 Module content

*Client-Led Media Practice* offers students a route through the Media Practices strand which aims to introduce students to the area of media practice in the 'third-sector' (not-for-profit charities, community and voluntary organisations).

This module offers students intermediate technical and production skills in video production. Students will be introduced to more advanced skills, software and technology than in year one. The technology and software used in this module will be closer to those used in the media production sector. Students will work in groups to produce a video based on a briefing set by a department from within the university. Examples are the university's volunteering department, Academic Support service, Eco Team, Student Union, as well as departments within the School of Arts and Humanities. The resulting video will be aimed at a real audience and will have a real use. The best work will be used with its intended audience the following year and awards for best project and best group work will be given at the end of the module.

There is also an element of self and peer assessment that enables students to reflect on their own working practices and working as part of a team.

## 12 Indicative reading

Reading material will be provided in the form of electronic handouts and specially produced in-house training and worksheet material available on NTU Online Workspace. The following books will also be on the module resource list:

- Affron, Charles, and Affron, Mirella Jona, 1995, *Sets in Motion*, New Jersey: Rutgers University Press
- Barker, Chris, 2000, *Cultural Studies, Theory and Practice*, London: Sage
- Beek, Marco van, 2000, *A Practical Guide to Health and Safety in the Entertainment Industry*, Cambridge: Entertainment Technology Press
- Begleiter, Marcie, *From Word to Image, Storyboarding and the Filmmaking Process*, 2010, California: Michael Wiese
- Bignell, Jonathan, 2002, *Media Semiotics, an Introduction*, Manchester: Manchester University Press
- Birtwhistle, Andy, 2010, *Cinesonica, Sounding Film and Audio*, Manchester: Manchester University Press
- Bordwell, David, and Thompson, Kristin, 2016, *Film Art, an Introduction*, London, McGraw-Hill
- Bowen, Christopher, and Thompson, Roy, 2009, *Grammar of the Shot*, Focal Press
- Bowen, Christopher, and Thompson, Roy, 2013, *Grammar of the Edit*, Focal Press
- Cartwright, Steven R., 1996, *Pre-Production Planning for Video, Film, and Multimedia*, Oxford: Focal Press
- Dancyger, K, 2007, *The Technique of Film and Video Editing*, Focal Press
- Davies, Rosamund and Sigthorsson, Gauti, 2013, *Introducing the Creative Industries From Theory to Practice*, London: Sage
- Doane, Mary Anne, 1985, 'Ideology and the Practice of Sound Mixing' in Weis, Elizabeth, and Belton, John, *Film Sound, Theory and Practice*, New York: Columbia University Press
- Evans, R, 2006, *Practical DV Filmmaking*, Second Edition, Focal Press
- Fairweather, Rod, 1998, *Basic Studio Directing*, Oxford: Focal Press
- Friedman, Anthony, 2006, *Writing for Visual Media*, London: Focal Press
- Fulton, Helen, et al, 2005, *Narrative and Media*, Cambridge; Cambridge University press
- Grove, E, 2004, *Raindance Producers Lab Lo-to-no Budget Filmmaking*, Focal Press
- Hague, Paul, and Jackson, Peter, 1998, *Do Your Own Market Research*, London: Kogan Page
- Hall, Stuart, Evans, Jessica, and Nixon, Sean, 2013, *Representation*, London: Sage
- Halligan, Fionnuala, 2012, *Production Design*, East Sussex: Ilex
- Hodkinson, Paul, 2011, *Media, Culture and Society, an Introduction*, London: Sage
- Holman, T, 2005, *Sound for Digital Video*, Focal Press
- Irving, D.K. and Rea, P.W., 2010, *Producing and Directing the Short Film and Video*, Focal Press
- Kindem, Gorham, and Musburger, Robert, B., 2005, *Introduction to Media Production*, Oxford: Focal Press
- Kochberg, Searle, (ed.) 2007, *Introduction to Documentary Production, a Guide for Media Students*, London: Wallflower
- Long, Paul and Wall, Tim, 2009, *Media Studies, Texts, Production and Context*, London: Longman
- Lyver, Des, and Swainson, Graham, 1999, *Basics of Video Production*, Oxford: Focal Press
- Lyver, D and Swainson, G., 2004, *Basics of Video Lighting*, Second edition, Focal Press
- Maier, Robert G., 1994, *Location Scouting and Management Handbook*, London: Focal Press
- Millerson, Gerald, 2006, *Lighting for Video*, Oxford: Focal Press

Millerson, G, 2009, *Television Production*, Thirteenth Edition, Focal Press

Mitchell, M., 2004, *Visual Effects for Film and Television*, Focal Press

Monaco, James, 2000, *How to Read a Film*, Oxford: Oxford University Press

Muratore, S, 2004, *Digital Videomaker – Guide to Digital Video and DVD Production*, Focal Press

Musberger, Robert B., 2007, *An Introduction to Writing for Electronic Media, Scriptwriting Essentials Across the Genres*, Oxford: Focal Press

Musberger, Robert, 2010, *Single Camera Video Production*, Fourth Edition, Focal Press

McQueen, David, 1998, *Television, A Media Student's Guide*, London: Hodder Education

Orpen, Valerie, 2009, *Film Editing: The Art of the Expressive*, London: Wallflower

Parks, Stacey, 2007, *The Insider's Guide to Independent Film Distribution*, Oxford: Focal Press

Pascale, Celine-Marie, 2013, *Social Inequality and the Politics of Representation*, London: Sage

Petrie, Dennis, and Boggs, Joseph, 2012, *The Art of Watching Films*, New York: McGraw-Hill

Rabiger, Michael, 2003, *Directing, Film Techniques and Aesthetics*, Oxford: Focal Press

Rabiger, Michael, 2004, *Directing the Documentary*, Oxford: Focal Press

Rea, Peter W., and Irving, David K., 2001, *Producing and Directing the Short Film and Video*, Oxford: Focal Press

Rowland, Avril, 2000, *The Continuity Supervisor*, Oxford: Focal Press

Simon, M, 2007, *Storyboards – Motion in Art*, second edition, Focal Press

Stewart, Colin, Lavelle, Marc, and Kowaltzke, Adam, 2008, *Media and Meaning, an Introduction*, London: BFI

Storey, John, 2006, *Cultural Theory and Popular Culture, a Reader*, Harlow: Pearson Education

Storey, John, 2012, *Cultural Theory and Popular Culture: An Introduction*, London: Routledge

Thurlow, Clifford, 2008, *Making Short Films*, Oxford: Berg

Ward, P, 2006, *Digital Video Camerawork*, Focal Press

Ward, Peter, 2007, *Picture Composition For Film and Television*, Oxford: Focal Press

Wayne, Mike, 1997, *Theorising Video Practice*, London: Lawrence and Wishart

Wells, Paul, 2007, *Scriptwriting*, Singapore: AVA Publishing

### 13 **Learning outcomes**

Learning outcomes describe what you should know and be able to do by the end of the module

Knowledge and understanding. After studying this module you should be able to:

This module builds on the knowledge and understanding gained in the level one module Approaches to Media Practice. Some of these areas will be similar but the level will be intermediate, others will be new to you. At the end of this module you will have knowledge and understanding of the following in relation to video production:

- An understanding of the audio, visual and verbal communications through which sounds, images and words make meaning.
- An understanding of the ways in which people engage with cultural texts and

practices and make meaning from them.

- An understanding of how disability, class, ethnicity, gender, nationality, sexuality and other social divisions play key roles in terms of both access to the media and modes of representation in media texts.
- An understanding of the historical evolution of particular genres, aesthetic traditions and forms, and of their current characteristics and possible future developments.
- An understanding of professional, technical and formal choices which realise, develop or challenge existing practices and traditions, and of the possibilities and constraints involved in production processes.
- An understanding of particular media forms and genres and the way in which they organise understandings, meanings and affects.
- A knowledge of the legal, ethical and regulatory frameworks which affect media and cultural production, circulation, and consumption.

An understanding of your own creative processes and practice through engagement in production practice.

Skills, qualities and attributes. After studying this module you should be able to:

- Work more productively in a group or team, showing abilities at different times to listen, contribute and lead effectively.
- Deliver work to a given length, format, brief and deadline, properly referencing sources and ideas and making use, as appropriate, of a problem-solving approach.
- Apply entrepreneurial skills in dealing with audiences, consumers, markets, sources and users.
- Work in flexible, creative and independent ways, showing self-discipline, self-direction and reflexivity.
- Produce work that demonstrates the effective manipulation of sound, image and/or the written word.
- Utilise effectively relevant technical concepts and theories.

- Examine media forms critically with appropriate reference to the social and cultural contexts and diversity of contemporary society and an understanding of how different social groups variously make use of and engage with forms of communication, media and culture.
- Analyse closely, interpret, and show the exercise of critical judgement in the understanding and, as appropriate, evaluation of these forms.
- Explore matters which may be new and emerging, drawing upon a variety of personal skills and non-academic sources.
- Utilise a range of research skills, for example research into potential audiences, markets or consumption contexts, as a production tool.
- Manage time, personnel and resources effectively, by drawing on planning and organisational skills.
- Be adaptable, creative and self-reflexive in producing output for a variety of audiences and in a variety of media forms.
- Produce work which demonstrates an understanding of media forms and structures, audiences and specific communication registers.
- Experiment as appropriate, with forms, conventions, languages, techniques and practices.
- Gather, organise and deploy ideas and information in order to formulate arguments cogently, and express them effectively.

#### 14 **Teaching and learning**

##### *Range of modes of direct contact*

This indicates the range of direct contact teaching and learning methods used on this module, e.g. lectures, seminars

Students will experience a wide range of teaching and learning methods on this module. It will be delivered through a balance of the following: lectures, demonstrations, screenings, seminars, technical workshops, tutorials, group and individual project work, supervised independent learning, open and resource-based learning, production practice, large and small group and individual learning and teaching sessions; tutor-led, student-led and independent learning sessions.

The module will offer students the opportunity for interactive work with other

students, typically in seminar, small group or skills workshop contexts. It will also involve students in more advanced technical video production and skills acquisition.

The module is delivered through a series of lectures to the whole module, where more advanced media literacy and production skills will be covered, as well as guidance on working to a client-led brief. Seminars will usually involve group project development exercises and activities, and progress tutorials. Workshops are reserved for technical skills acquisition which will usually be delivered to small groups. There will be an element of individual tutorial contact which can focus on production/project advice and support of individual student work (project tutorials) or technical skills help (technical tutorials).

Total contact hours:

39

#### *Range of other learning methods*

This indicates the range of other teaching and learning methods used on this module, e.g. directed reading, research

Most of the lectures, seminars and workshops are designed to provide students with a springboard for their coursework and there is expectation that students will supplement this with independent study, typically through accessing the Media Practices workshop rooms and resources. These rooms are usually accessible 9am – 9pm most weekdays. The module will make use of E-Learning and much use is made of the NTU Online Workspace for delivery of directed learning, lecture notes and audio visual material for review. This is available on the internet 24 hours a day and provides another opportunity for independent study. Independent learning will be both individual and in project groups.

Total non-contact hours:

200

### 15 **Assessment methods**

This indicates the type and weighting of assessment elements in the module

<u>Element number</u>	<u>Weighting</u>	<u>Type</u>	<u>Description</u>
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1	70%	Group Project	Video & Production Log
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2	30%	Individual Coursework	Critical Analysis and Reflection
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#### **Diagnostic/formative assessment**

This indicates if there are any assessments that do not contribute directly to the final module mark

As part of the two elements of coursework required for this module there will be other forms of diagnostic/formative assessment throughout the year. These will usually be the result of directed learning and seminar work. They will include analyses of video material; reviews and reports; individual and group presentations; diaries; profiling activities; assessment (peer and self) activities; individual and group project reports and group project crits/tutorials.

Assessment criteria will be made explicit at the start of the video project and will focus on the following areas: The idea, the form, the content, project management, research management, and audience and market. Individual work will be assessed in terms of critical analysis and reflection on the process and product of the project and making links between wider media theory and practice.

Students will be participants in the formal assessment process through strategies such as the group crit sessions and critical self- and peer-evaluation and assessment

exercises and activities. Awards are presented at the end of the module for best final project and best team work.

#### **Further information on assessment**

This section provides further information on the module's assessment where appropriate

#### **Document management**

16	Module Title:	Client-Led Media Practice	
17	Module Code:	MCLT23412	
18	Subject (JACS) Code	P300	
19	Cost Centre	145	
20	School:	AAH	
21	Academic Team	ECM	
22	Campus	2 (Clifton)	
23	Other institutions providing teaching	<i>Please complete in box 23 a-d - if applicable</i>	
		Institution	%
23a	Other UK Higher Education or Further Education Institution- Please name Percentage not taught by NTU		
23b	Other public organisation in the UK- Percentage not taught by NTU		
23c	Other private organisation in the UK - Percentage not taught by NTU		
23d	Any other Non-UK organisation - Percentage not taught by NTU		
24	Date this version was formally approved by SASQC/DAG:		